The Builder.

SATURDAY, SEPTEMBER 2, 1854.

WE proceed to give a report of the lecture delivered by Professor Cockerell, at the Architectural Museum, Canon-row, Westminster, on the Distinctive Characteristics of Greek and Mediæval Sculpture as applied to Architecture. We may say that it was accompanied by the exhibition of a variety of illustrations in original drawings, prints, and photographs. The professor observed, that in accepting the invitation of his colleagues in the art which they were so materially magnifying by their growing collection, he did not wish to enlarge upon the plastic art *per se*, but on its relation to architecture only, as the essential handmaid to the *ars regina*, indispensable to her glory, the exposition of her especial use and purpose, the scale or *modulus* by which her magnitude was to be appreciated, and the effectual means of reconciling the inherent monotony of masonic structure and its rectilinear rigour, by its command of variety and harmony in curves and angles; and he should endeavour to illustrate these positions by a comparison of the productions of the mediæval and modern chisel with that of the Grecian and of the earlier schools, and by tracing some of those laws which appear to have regulated the most admired works of the ancients which have been preserved to our times.

He submitted his remarks with the more pleasure, because the cordial union of those two glorious arts had been in lamentable abeyance since their last admired co-operation was exhibited by George III. in Somerset House; and because our boasted collections of Grecian marbles were a reproach to us, unless we endeavoured to understand, and to apply their principles to our modern use and purposes.

However intimate the relation of the arts of architecture and sculpture, the properties and the characteristics of each need to be carefully distinguished.

Architecture, by its logical order, its geometrical symmetry, its mechanical energy, its magnitude and proportions, appeals at once to the intellectual faculty, and by scarcely traceable emotions, impresses the soul with the sublime; but it is by the aid of sculpture only that she can attain the beautiful, and reach the heart: thus tempering the severer conclusions of the understanding with the poetic and moral sympathies of our nature.

Sculpture is to architecture what the countenance and the gesture are to the human frame, imparting speech and expression to that which would otherwise be mute and cold, and warming it into life by its more familiar graces. The one addresses the mathematical faculties, the other the poetical; and the end and object of all our studies, the sublime and the beautiful, can only be obtained by the intimate union of the two.

Well, therefore, has Winckelman quoted from Aristotle (Rhetor. lib. 1, cap. 5), to the effect that "an edifice without the ornament of sculpture is like the individual who may be in perfect health and strength, but naked and in indigence; the felicity of man consisting in the possession of both these means for the full enjoyment of life." (Vol. III. c. 11.)

At once the most attractive and enduring of all the formative arts, sculpture is called in to dignify and to illustrate every operation of the architect, whether for delight or solemnity; in the adornment of the garden, the forum, public square, the monumental testimonial, the mausoleum, or the august temple: it animates the actual times with the presence of the illustrious past, and presents the most interesting symbols of religion, patriotism, and recreation, which it is in the power of the arts to supply.

The streets of the stoæ of Athens presented more statues than men; the illustrious dead were added to the living. The glory of the Altar of Olympia consisted in the memorial effigies of almost every renown that Greece had known. Looking at sculpture in its highest employment in national and religious works, in the temple or the cathedral, we find that the same general idea has exercised man's ingenuity with constancy, and more or less success, from the building of the Parthenon to that of the Parliament Houses, leaving to posterity a significant and glorious possession, and a national boast.

The architectural order is the framework and the vehicle for the expression by sculpture of religious acknowledgment to the immortal gods, to the heroic spirits which have illustrated the country, and to the exhibition of the pomp of power and the pride of life, which animated the people of the day. In the Temple of Minerva these subjects were represented in three kinds of sculpture, in the tympanum, the metopes, and the frieze round the cella, in one simultaneous view.

In the Christian cathedral the Faith was more especially to be magnified in its triumph over death, by the most awful and affecting representations. The Saviour and example of mankind was exhibited in the centre doorway, and above, the Resurrection and the Judgment,—the terrors and the joys of eternal life. "The glorious company of the apostles;" "the goodly fellowship of the prophets;" "the noble army of martyrs," surrounded the portals, and marshalled the devout towards the Hallelujahs of the Sanctuary. Above, in majestic order, God's vicegerents upon earth, the kings of the land, were ranged, each with the symbol of his respective merit, and presented to the praise or execration of the beholder,—prejudged already. The heavenly host of angels and archangels accompanied every part of the sacred edifice, presenting a whole so hallowed and unearthly, that the precincts were termed Parvis, or Paradise,—giving refuge and impunity even to the vilest criminal.

Such are the subjects of the cathedral fronts of Rheims, Amiens, Strasburg, and of our own country, especially at Wells, still in good preservation, in which more than 600 figures are employed for this purpose. But minor productions of this splendid and interesting art are in the thirty pieces of the angel choir at Lincoln, giving an epitome of the Advent of the Saviour; the 308 pieces in the ceiling of the cathedral at Norwich, giving the entire history of revelation; the Virtues and Vices, at Salisbury: all illustrate abundantly the instruction, the elevation, and the charm which this art communicates, "as books to the unlearned," and to the learned conveying suggestions of the most affecting kind, which the language of art alone can command: sometimes this is effected with an epigrammatic grace and precision, as at Lincoln, scarcely inferior to the classic mind; but too often mixed with the rude and doggerel notions of a superstitious craftsman, uninformed by academic discipline or enlightened criticism. But even in minor works the sculptor's hand is never absent from the sister art, and often the unknowing in the merits of architectural composition may be moved by the apt symbol and the touching suggestion which she alone can supply: as at New College, Oxford, where the pious Wykeham, over the portal, propitiates the Deity, in an attitude of the utmost humility, by the offering of his duty and his praise in his noble foundation,—or by the angel Raphael pointing to the house of prayer, in its entrance vestibule; or by the triumphant Michael vanquishing the evil one on the acroterian of the edifice.

But the vindication of this beautiful art in connection with architecture—the citation of examples of its necessary union,—was not so much the subject for the evening as the technical employment of sculpture by the architect in statues and groups, in high and low relief, and the considerations of the principles, the means, and the rules which regulated its practice in the best schools, and the comparison, in these respects, of the chief epochs of its production.

The supremacy of the Greeks in the theory and practice of the fine arts will ever be conceded, and in the grave and permanent art of sculpture especially: we can trace their philosophical conclusions from the discussions of Socrates with Parrhasius and Cleiton. (See Mem. lib. 3, c. 10.) Under such tuition we may understand how diligently the art was regulated by laws drawn from nature and sound criticisms; how well the limits and the faculties of each of the sister arts were defined and kept within their proper domain, with that fullness in the result which every cultivated judgment is ready to admit without controversy. The first consideration of this art was how far it was calculated to enhance the architecture to which it was applied, by the adjustment and co-operation of its lines so that each of these arts in harmonising combination should find increased effect by their juxtaposition.

The sculptor and the architect labouring in perfect concert, contrasting attitudes in various angles with the rectilinear order of the building, and opposing floating and more mellow forms to its acute and rigid features; tempering the absolute symmetry and uniformity of the latter by symmetry of quantities in the sculpture, without impairing the energy or breadth, essential to the effect of the *ars regina*, and the ultimate effect of the whole,—in accomplishing these objects, it will be evident that the plain surfaces should never be lost sight of, not only as sustaining the architecturic character, but as heightening the value of the ornaments; and no principle is more striking in Greek examples than the reserve in this particular, and the great attention apparent in the due adjustment of quantities to each; so that the eye might receive the full enjoyment of that alternate excitement and repose which this system was calculated to produce. In the Gothic, on the contrary, the idea of art was inseparable from ornamentation, and the plain surface was regarded as a defect in composition; thus in the mediæval works above cited not a foot of space is free from elaboration: the figures are crowded upon each other, often in a mob, without regard to the harmony of their respective attitudes or the claims of the sister art; they are commonly as vertical in their attitudes as the columns which they ought to have relieved by their varying lines; confined in narrow niches without elbow-room, or caged within the columns of the buttresses, as in the flank of Rheims and some of our own cathedrals, obscured by shade, and giving no relief to the architecture by their opposing profiles.

The diagrams (exhibited by the professor) displayed some of those considerations to which the architect refers with the chief interest, for however the form and plastic expression are the ordinary subjects of admiration, with him they must be ever secondary to the effect which their lines and dimensions produce upon his structure.

In the western pediment of the Parthenon, which was seen from a great distance, we are struck with the central groups crossing each other, in the form of St. Andrew's Cross, and the same principle of diagonal lines is remarkable throughout the composition of the subordinates, and not less in those of the metopes.

This illustrates our first positionthe vari ety communicated by their diagonals, as contrasted with the rigour of the perpendicular and horizontal tendency of the architectural lines. The architect, having no such contrast in his structural power (save in his pedimental lines, the ever-praised and admired gable), rejoices in these lines, and delights in giving an express and remarkable title to that feature of his work, as it is capable of illustrating this principle, namely, the frieze which the Greeks termed the *zophorus*, by its etymology, the life-bearing member; and most aptly is this title given as communicating all that vivacity and variety which the sister art can desire.

In the Phygalean frieze, the same composition of lines occurs for ever, but especially in plate 18 (Marbles of the B. Mus. Part III.), in which Theseus combats the Amazonian queen; the central piece of the southern frieze; again in the figure of St. Andrew's Cross; and it is delightful to trace in the same period, and by the self-same architect, the reproduction of this principle.

In mediæval, and hardly less in modern friezes, this great principle is entirely overlooked, in the larger as well as in the smaller, in statues as in reliefs; all are in vertical attitudes, like the vertical pillars and features of the architecture, and at right angles with the successive friezes, parallel with the horizontal lines of the building (see Rheims, Strasbourg, Wells, &c.), as if quite insensible to the power of effect which the Greek practice was calculated to convey.

But another important advantage of these diagonals is, that it admits a larger and more consequential figure than if it were upright, without embarrassment; thus a frieze of 4 feet high only, as in the Parthenon, receives a figure of 4 feet 6 inches by this diagonal contrivance of the attitude; this artifice is remarkable in the Phygalean, where the frieze, 2 feet 1 inch, receives a figure 2 feet 5 inches, the Halicarnassian, and especially in the Nereids and the Daughters of Niobe in the Museum Clementinum (see D'Agincourt, vol. 4, pl. 1, figs. 30 and 32), where one-third greater height is given to the figures: in pl. 11 the direct contrary is seen in fig. 7, in the arch of Septimus Severus, where the attitudes are all vertical, and thenceforward the loss of the principle may be observed in all succeeding works, marking the decline of the art.

What has been already said of the linear imposition of groups applies equally to high relief and low relief, especially the diagonals; but in these more particularly we have to remark the essential adherence of the Greeks to the truth and beauty of that great principle, profile, as the best vehicle of form and expression at a distance, and as the absolute condition of art applied to a flat surface, in which foreshortening and perspective are incongruities and beyond the powers of relief from a flat surface; in these the tendency of lines and the balance of quantities, of figured and of plain surface, are the main consideration, the latter the repose, and the quantity of that repose, being no less important to the effect of the architecture than the figure itself.

In high relief, where the sun's rays necessarily enrich and affect the surrounding composition, its chiaroscuro, as proportioned to that of the entablature and the columns, and the disposition of the limbs, so as not to subdivide and impair its breadth, by shadows cast in the wrong place, is of the utmost consequence; and it has been well observed that the metopes of the Parthenon (which Plutarch assures as were the object of the highest admiration 600 years after their completion) were so well contrived in this respect, that the light for which they were calculated being reversed, would deprive them of half their effect.

In the practice, and no less in the criticism, of these works, the situation for which they were designed is always to be taken carefully into the account, as explaining the seeming anomalies which optical effects have rendered necessary. The Halicarnassian frieze, and that of the Choragic monument, exhibit the figures always isolated, because, calculated to be seen at a distance, their profiles might be confused. In the Phygalean, and in the cella frieze of the Parthenon, the figures are more crowded, because near enough to the eye to be easily distinguished, and no confusion could arise from their composite position. The heads of figures at a distance and in heights, are often large, especially in the frieze—the lower members short, the body long. In statues the shoulders are high, and the neck short. All these seeming faults are to be attributed to the optical considerations of the artist, and are at once reconciled by restoring them to their original position, and the angle at which they were calculated to be seen.

In the famous competition of Phidias and Alcamenes for the Minerva Promachos of Athens, the finished performance of the latter carried all the votes; but when Phidias claimed the right of placing his work in the proper distance and point of view, before the decision was concluded, every one was convinced of the necessity of those optical expedients which the great artist had provided for its proper effect. Low relief is especially valuable where the profile of the building is to be carefully maintained, as in Trajan's column and in the Portland or Borghesi vase. This kind of relief is most precious also in shade. Sir C. Eastlake well observes, "As projection commands shade, so flatness commands light; the flattest relief, therefore (as the cella frieze of the Parthenon), is best calculated for an invariably dark situation."

The rule of the Greeks, which forbids attempts beyond the nature and faculty of the specific art, is singularly infringed in the mediæval and revival schools by the introduction of perspective into bas-relief from Giotto to Flaxman, who was the first to recognise the aim of the Greeks in profile composition, and to restore the characteristics of their truer style of art.

In the gates of the Baptistery and in the schools of Venice by the Lombardi, and in the reliefs even of Michelangelo, we have specimens of this spurious style of sculpture, in the introduction of scenery, architecture, and landscape, foreshortening, and perspective, making the sculpture an imitation of a picture, and the two arts, the sculpturesque and picturesque, are confounded, with the greatest prejudice to both, because the characteristic profile is adulterated and confused, and the perspective is totally ineffectual.

The next consideration we have to offer is as to the scale of the figure with reference to the architecture,—one of the most important regulations of the ancients; so that the building should suffer no diminution of its magnitude, nor the group and figures their dignity and appropriate effect.

The human figure must ever be the *modulus* and rule by which we estimate the apparent dimension of every surrounding object. Whether the image is in the dimension of a giant or of a doll, it is always the human figure, varying from 5 to 6 feet, and imposes a criterion of dimensions to all that surrounds it; thus the Egyptian Pharoah, 60 feet in height (the great man signified by a great figure, seated in the court of his temple-palace), defeated the work of the architect, rendering it insignificant in the comparison. Bulk may be a convenient escape from the labour of expression and of thought, but it ever betrays decline of art. The Colossus of Nero and that of Domitian, in Rome, are signal examples of this disregard to the laws regulating the associated arts in which the Greeks insisted; and we must admit it as a bad symptom of our actual times. Artists of merit have fallen into this deplorable error. Thorwaldsen has sacrificed the palace at Stutgard to his ambition in his statue of Schiller; the French sculptor, in the decoration of the Bridge of Louis XV. with the marshals of France in enormous scale, has fallen into this abuse, but was quickly so sensible of the disproportion, that the marshals were removed thence to Versailles, where, surrounding the vast space called Place d'Armes, they still dwarf that mighty palace. Nor are our own sculptors exempt from this vice in nearly every modern instance, both in interior and exterior statues of our great men. To the architect this practice is most obnoxious, and ought to be visited with public reprobation. Cubical contents offer no apology for want of art. Extra human dimensions would add nothing to the effect of Charles I. at Charing-cross, Queen Anne at St. Paul's, or the best portrait statues of modern or ancient renown. Whenever the portrait statues at Olympia exceeded life-size, Pausanius takes care to mention it.

The Colossus of Rhodes, or the bronze colossus of Minerva Promachos, in the Acropolis at Athens, were to be estimated on other considerations, namely, as land-marks, calculated to the distant view of a maritime community, in connection with the surrounding hills or the ocean ships, and with reference to the landscape.

We may approve also that the Greeks in the interior of their temples should exaggerate relative dimensions, when the art was employed to do honour to the immortal gods, as at Olympia and at Athens: the ivory and gold statues, 34 feet to 45 feet high, occupied the entire nave of the temple, and the religious purpose and the homage to the Deity was the accepted apology for the practice; nor can the effect be doubted, for we are told that Paulus Æmilius, the Roman conqueror, rude though he was, so sensibly felt the sublime of the Jupiter of Phidias, that, for the first time, he burst into a flood of tears.

While the classics exhibited the propensity to exalt the human form at the expense of the architecture, the Mediævals, on the contrary, magnified the architecture at the expense of the human figure, by the exeguity of the image. As they employed it, they conveyed immensity to the temple: this system is most remarkable in the sculpture of the fifteenth and sixteenth centuries. The human creature then lost much of its dignity, and all the surrounding features were rendered proportionally trivial and crowded with grotesque and curious ornamentation, in order to relieve this inherent evil by necessary contrasts, and thus a fragile and toyish aspect is often the consequence, and the idea of duration, the first attribute of monumental architecture, is entirely lost sight of.

In their general practice, the Greeks studied to avoid either of these extremes, and therefore circumscribed dimension and number. The number of figures in the frontispiece, so far as we can trace them, varied with the number of columns employed, apparently five to seven in the tetrastyle, nine to thirteen in the hexastyle, seventeen to twenty-five in the octastyle or the decastyle.

Number was a material consideration with the Greeks both in architecture and sculpture: satiety was avoided; multitude was not to degenerate into prodigality; the figures of the frontispiece, in unmeasured number, might become a mob, and might lose their respective interest and emphasis,—a certain reserve established the mean between scantiness and redundancy. The flank or front of a temple might be monotonous and tedious if the columns were unlimited in number: multitude is to be restrained by certain rules, and artificial infinite, the invention of Burke, may become a romantic exaggeration in idea, and a fatiguing repetition in execution. So in the freize we remark that when continuous, as in the Phygalean, there have been certain periods established for rest to the eye; as, in the art of writing, the colon, semicolon, and full stop are used for the emphasis and intelligence of the subject-matter of the composition.

A third important principle which we have to remark upon is gradation.

No figure in these compositions ever vied with the column in bulk nor was suffered to overlay the strength and solidity of the entablature; neither were these suffered to lose in that ideal magnitude which might be appropriated to their position. To accomplish the last desideratum, the golden rule so much employed by the architect in every composition, from a front to a ceiling or a shawl, the use of similars in dissimilar magnitude was universally observed in the kindred art of sculpture also. Just as Ictinus, in his columnar gradation of the Propylea; Palladio in all his works, as well as most of the classical and revival architects, and the Goths no less in their arcuated gradation took care to interweave in their compositions the degrees of comparison, so did the sculptor for the ends of magnitude and fulness of his subject; and wherever real dimension is attained in architecture or sculp-

ture great is the loss of effect in neglecting this means also of artificial dimension: all dimension being estimated by comparison, the relative size of the figures in the metopes communicated at once a dignity to the figures of the Tympanum, which fulfilled every desideratum of magnitude, and at the same time, richness and magnificence.

The relation of the major to the minor sculpture was also carried out so far as the spaces admitted. The architecturic relation establishes two-thirds or three-fourths to the minor order, none less than one-half; so in sculpture, the minor figures will be found to approach this last proportion, so far as the metopes admit; and in the example of the Parthenon this comparison is carried still further by figures which adorned the cella, and which still further contracted the spectrum of the eye and prepared it more completely to appreciate the dignity of the larger sculpture, offering thus three degrees of comparison in a simultaneous view. The frieze in the Doric was favourable in this respect, being one-tenth of the whole height, while those of the Ionic are one-twelfth, and the Corinthian one-fifteenth.

This artifice is sometimes well employed in statues also. Drake of Berlin in his pedestal of the statue of the late King of Prussia, has admirably employed this principle; and Rauch in that of Frederick the Great has done so in the highest degree, and has pushed the system of gradation to its utmost extent.

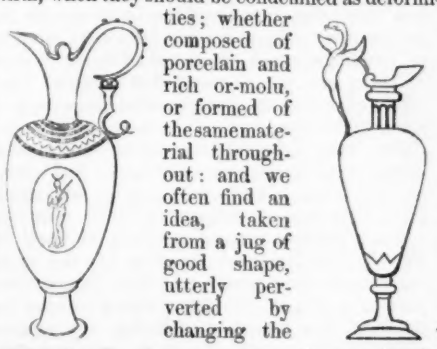
In the mediæval style grouping is rarely used, and never with an adequate understanding of the rules of composition. The chief object was to assemble the crowd of witnesses spread over an extended surface, and quite beyond the angle of vision which could embrace a whole. The configuration of the sister art, the architecture, is encumbered and obscured by the prodigality of carving, and the energy of the architecturic character is impaired by the grotesque elaboration of every feature (see Rheims, Amiens, and others). There was, therefore, no gradation, no reserve, as to principal and subordinate expression, no centre to the picture, and though smaller sculpture in high and low relief is constantly employed, it is commonly so relatively small, that comparison and gradation are out of question, the smaller being one quarter less than the larger.

We have thus suggested some of the principles in which the union of sculpture with architecture has been considered in classic and mediæval times, and the sources of that sound criticism so necessary to success in those attempts; and let it not be said that this is a dillettante and obsolete question, foreign to our religion and habits of this country, for it is neither so with our Government, which encourages fine art by vast museums and expensive collection of Greek art, in order plainly to make these practical and useful, nor with the true Anglican church, which from Archbishop Cranmer to Archbishop Tennison (see Dr. Wilson's Ornaments of Churches Considered) has repeatedly approved. The fine arts of sculpture and painting are still the handmaids of religion, when properly employed, no less in the Reformed than in the Roman Church. These doctrines of our church have their full exposition in the building of St. Paul's, the first Protestant cathedral erected since the Reformation, in a learned age, and by a most accomplished architect of the time, and very largely decorated with sculpture. Here we have the twelve Apostles, the Evangelists, the Baptist, and Paul, finely disposed on the summit; the seven acts of Paul round the portal, and the rights of the Church above, with abundance of symbols in every part. This fine example has been repudiated for 100 years by the degrading and "impious rage of the Puritanical faction," but we have now a renewed health in these opinions, and we may confidently hope that having supplied the absolute necessities of the Church by new barns and tents for our holy worship, we shall, with our increasing wealth, and may we not say with our increasing piety, expand into beauty and magnificence, after the example of those great commercial republics in whose wake we follow with so great prosperity, and as they have ever done, offer our homage to the Giver of all good by every act of science, and add to the worship in spirit and in truth also the worship in the beauty of holiness.

ON THE PRESENT STATE OF TASTE IN ORNAMENTAL DESIGN.*

Meretricious ornament, combined with richness of material, is one of the greatest enemies to good taste, because it may captivate by its pretensions; and even appear to assert a right to admiration, from the doubtful merit of being

in the saloons of the great. Many, therefore, of the worst forms in Sèvres china pass for beautiful, when they should be condemned as deformities; whether composed of porcelain and rich or-molu, or formed of the same material throughout: and we often find an idea, taken from a jug of good shape, utterly perverted by changing the



proportion, breaking up the outline of the lip and handle, or by other capricious alterations.

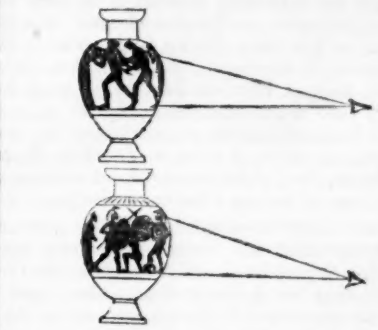
Ignorance of proportion frequently spoils the most graceful vase, even when copied from the antique; some crude notion about "flowing lines" being invoked as a substitute for real taste; and thus the light form of a cylix is often made clumsy in order to accord with an ill-understood theory of excellence. The chances, too, are that the handles are omitted, lest they should interfere with the favourite curve.

That lines should "flow" is perfectly true; but this is not a condition to be adopted everywhere without reason, or without considering the mode of suiting it to each particular case; and it must be understood before it can be properly applied. In tracery on the walls of a room it is of great importance; as in papers, carpets, and other decorative fittings; where spots, and single salient objects that catch the eye, are specially to be avoided; and the rule is good in many other cases, provided it be not abused.

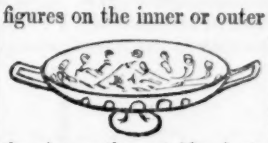
When a vase is borrowed from two of different forms, it seldom combines the qualities of those it springs from, and is faulty in principle. The appearance of a union of two is unpleasing, and some cups are even met with in Greek fictile ware which have too much the character of a

cylix and a *pōculum* put together. We should prefer the two distinct. When a new one is required, it is better to give it a new character of its own than to compound it from different elements. And thus the *Cantharus* and the *Carchesion* having handles which are suited to them, and in proportion to their size, do not give the impression of being indebted to a smaller cup for little useless accessories.

In the introduction of figures upon vases a not uncommon fault is to place them in such a manner that part is concealed by the upper or lower curve of the surface, which has a disagreeable effect. The fault is in making the figures too large, or in not confining them to the most level part. Thus, the eye, taking in only a portion, sees them without heads, or in a distorted position, when, by extending the border lower down the upper part, and diminishing the size of the figures, they would appear entire upon the proper field. The same applies to



figures on the inner or outer surface of a cylix, where they should only occupy the flat part of the centre, and leave a space between them and the rim on the outside, instead of following its curve with their distorted heads.



The mixture of natural and conventional objects in the same design is another grievous fault; as in encaustic tiles, where a pattern is disfigured by combining with it the imitation of roses or other flowers; and a still greater abuse has introduced in tiles, paper, and printed stuffs, not only flowers, but the very square stitches of Berlin worsted work, even with their staircase outlines.

In designs intended to cover floors or walls, where a large surface is to be at once presented to the eye, several other conditions are to be attended to; and what may look well in one place may become offensive in another. Thus the size of patterns must depend on the dimensions of the place where they are to be introduced; and a large pattern in a small chamber takes off from its size and makes it appear still smaller. Lines again are poor and monotonous, if repeated over an extensive surface; striped curtains can only find an excuse when intended to give height to a low room; cross lines and spots are offensive and fatigue the eye, and the imitation of architecture on a floor offends the sight as well as common sense. Above all, the ornamental decorations of every space should be so devised as to appear a complete design made for that very purpose, and not a fragment forced to fit it, as in our carpets and wall-papers,—where the pattern, being cut through the middle, looks as if the rest passed under the wall to the next room. The difficulty is easily overcome by having a border so adapted to it as to correspond with the pattern along the whole outer edge, and to complete the design. Nor should a papered wall be covered over with Gothic tracery, parts of buildings, or battles; and a *Chasse de Fontainebleau*, or similar scenes, as on a French wall, are equally vulgar and tasteless. The same may be said of animals, ships, buildings, or landscapes, on drapery and furniture, or on trays, and similar articles of use; and the mixtures of designs, as flowers, with scroll-work, or with architectural details, offend against true principles of taste, and are rendered still more monstrous when the flowers are above life-size.

A double motive, indeed, is rarely tolerable, and in most cases is highly offensive, both in ornamental designs and in architecture.

In this last, for instance, nothing can be more inconsistent than a part of one building mounted on another to make up a new design. The choragic monument of Lysicrates perched on a small temple, to form the steeple of a church, is one of many instances of this incongruous compound; giving the impression that

† See page 446, *ante*.

the architect was too idle to invent a design of his own; and a spire set round with a small Greek colonnade, looking as if it represented a gigantic extinguisher slipped down into the cella of a round peripteral temple, might have been thought an impossible caprice, if it were not before our eyes on a London steeple. But the climax of bad taste (which holds us up to the ridicule of all Europe) is the Wellington statue on the arch at Hyde-park-corner, which it has turned into a pedestal, while, by its colossal size, it has outraged the proportions of the arch it spoils, as well as of every surrounding object. The horse, too, stands *across* it, in defiance of reason, and all received custom of design.

Many a graceful object is spoilt by some incongruous addition; sometimes, indeed, with the plea of use, but still not excusing itself for interrupting the harmony of an outline; and it may be questioned if the windows at the sides of a spire need obtrude themselves so far as to interfere with the line of its slope (fig. 1). The addition of a weathercock to the summit, spoiling

FIG. 1.

FIG. 2.

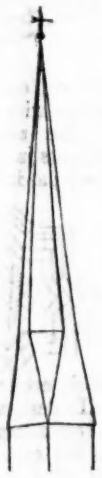
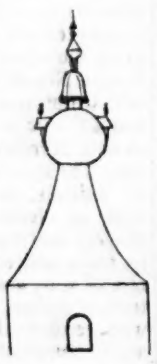


FIG. 4.

the beauty of its point, is also a mistake; which, however, is far outdone by the rays and other monstrosities on the apex of every Egyptian obelisk at Rome, that so effectually disfigure the very part most essential to the beauty of those monuments. Many of our spires, again, sin, like our modern obelisks (fig. 2), in their ill-proportioned obtuse points (fig. 3); others are far too thin and *painfully* sharp; while some broach spires, elongated beyond all reason, appear as if they had been drawn upwards (fig. 4) when in a plastic state; the operation condemning the triangular splay at the base to the same lanky character, and depriving it of the appearance of solidity and use.

FIG. 3.

Indeed, we are not singular in this misunderstanding of a spire; and Belgians, Germans, and others, delight in producing an effect upon it not unlike that of an *aphis* on plants, by afflicting it with a goitre-looking excrescence of hideous shape, at once at variance with proportion and form.



To notice all the inconsistencies of architectural whims would extend my remarks beyond their proposed limits; but I cannot omit to mention some of those still perpetrated in our houses; among which are the story placed above the cornice, that should properly crown the building; and the half-columns, or pilasters, fixed against the walls, with the idea of their ornamenting what in reality they deface. Nor have these the excuse of performing the office of columns,—which is to support something: they seem to be merely glued against the walls for no purpose; while the windows, in two tiers on each side, look like picture-frames hanging between them. On the other hand, the propriety of dividing the stories by string-courses is obvious; and it is consistent with reason and good taste, instead of being a mere introduction of ornament without the inquiry whether it is suitable or not.

The folly, too, of making ill-proportioned holes in the walls, called windows, of such immoderate size, that they leave no adequate spaces either between or above them, strikes every one who contemplates the generally monotonous character of our town houses, if his perception has not been deadened by the habit of seeing what is bad; and the custom of leaving the windows without any dressing gives them an appearance of barrenness and poverty. Again, it is inconsistent to cut up the whole wall by these large rectangular holes, in order to admit light, and then do all that is possible to exclude the same light by monstrous dust-catching hangings. Still more must we condemn a whole front so grooved with mouldings, surrounding the thick-set windows, that it looks as if solely composed of their framework; and above all the modern florid-confectioner style of building, that displays a superabundance of meretricious decoration, dotted over every part to the tops of the chimneys, as in some of our new streets.

The uniformity required in street architecture has very properly induced us to exchange the picturesque old gable ends for a regular series of buildings, which, when not offensive in point of style, and not all painted at different times (through the stupid and perverse propensity of some "free-born Briton" to do as he likes and differ from his neighbour), are an improvement on the irregular fronts of olden time. But when a country house is made in a similar rectangular form, the case is totally different; for the solitary mansion, depending solely on itself for all the architectural features of the mass, requires another treatment: it no longer forms part of a pile of buildings, where nothing but its front was bound to display any marked architectural expression; it is now expected, when alone, to fulfil all the various conditions of a whole, and must adapt itself to the requirements of its position.

In a northern latitude like this, where the sun is generally very low, less effect can be obtained by vertical than by lateral shadows. A house with a plain surface, therefore, when standing alone, appears bald and poor; and the richest cornice (a rarity in England) will seldom give its due effect of shadow. The projections of the so-called Elizabethan style,—where the wings, and the centre of the façade, the large stacks of chimneys, and other members, stand out from the dead surface and throw deep lateral shadows,—are consequently far better suited for country mansions; and this is one of many proofs of the propriety of consulting adaptability in all matters connected with taste. Care must, however, be taken not to sacrifice utility to a mere desire for ornament: for such is too often the case even in those very Elizabethan houses which have so many claims on our admiration; and a parapet wall is often added, which has the injurious effect of confining the snow between it and the roof, not only requiring men to be sent up to clear it off, but too often making the house damp and leaky.

There is frequently the same inconsistent mixture in architecture as in decorative design; and we are often offended by a Cinque-cento screen introduced into a cathedral of the Early Pointed or the Decorated style; and even by numerous anomalies in buildings begun and finished at the same period. The mean character and affected simplicity of the riding-school, and of the undecorated meeting-house windows, have likewise found favour among some architects; as well as broken pediments, sometimes with round in lieu of triangular summits: copied from works of decadent taste. The centre of a pediment thrust up as if by subterraneous agency, and leaving its two wondering ends far below it, has also been tolerated, perhaps admired; but although this last may have the sanction of Lombard architecture, and some of Palladio's churches, it is only the result of a want of invention, decomposing what was beautiful without the excuse of a graceful reproduction of what was good, under a new form.

Other builders, again, have gone into the opposite extreme, and as if conscious of their inability to remodel or invent, have been satisfied to copy what the eye saw without the help of the understanding; and (like the Chinese tailor imitating the patch in the dress made after a European suit) have thought they were faithfully reproducing classical architecture, when they set up the unfluted, rusticated, and other unfinished columns, which are used in so many modern edifices. These and similar errors are not confined to England; they were owing to a Roman corrupt style having been studied, and followed at the period of the *Renaissance*,* and are therefore common to all who imitated it; but now that the principles and beauty of Greek taste have become known to us they are no longer excusable. To mention, however, all the various anomalies that deserve censure would be an endless task; and it is satisfactory to find that, *when no jobbing is permitted*, and no *irresponsible committees* blunder upon a decision, there is no want of talent in our modern architects; and it will be well when all other branches of taste are cultivated in these days with the same success as architecture.

GARDNER WILKINSON.

MONUMENT TO HOOD: KENSAL-GREEN CEMETERY.

THE monument which has been erected at Kensal-green to the admirable poet and humourist, Thomas Hood, must be considered satisfactory. It consists of a bronze bust of the poet, heroic size, on a granite pedestal, inscribed, "He Sang the Song of the Shirt." The bust stands on two books, and on each side of the pedestal is a bas-relief in bronze, illustrating respectively "Eugene Aram" and that most touching poem, "The Bridge of Sighs." Against the face of the pedestal, at the foot, are a mask and lyre, in bronze; and these, as forming an ugly spot, we would remove. Although not large, there is a greatness about the monument which reflects credit upon the sculptor, Mr. Noble. It is not very great praise to say it is the best thing in the place. What a *rendezvous* of dreary inanities it is! There are not half a dozen of the "monuments" that you would care to look at twice: you may wander for an hour and not find a bit of art to give you pleasure or a thought: while the great mass of them are repulsively ugly. Some show excellent work and a lavish expenditure, which, under good direction, should have produced "a joy for ever," but here are all wasted. Look, for example, at the large polished red and grey granite monument in memory of the wife of Mr. Combe: one could scarcely fear to find anywhere a more elaborate piece of ugliness, and yet how excellent the work is. What could have possessed the Society of *Arts*, too, when they put up the spoilt lump of stone in memory of their faithful housekeeper for forty-two years, Miss A. B. Cocking, with the frightful "A. B. C." on the edge of it? It is embodied gracelessness intensified. Amidst the dearth of thought, the monument to General Sir William Casement attracts a second examination, for the expression in the faces of the four Indian bearers, who carry on their heads, in Caryatidian fashion, the flat canopy which protects the sarcophagus and military emblems. The Royal tombs are not without dignity; but we return to the opinion that the new memorial of Hood is the best thing there.

Poor Hood! He has left us some things which the world "will not willingly let die." Those who regard him merely as a humourist—and there are still many who do so—should read the two poems we have mentioned, and his "Ode to Melancholy,"—an exquisite work:—

> "All things are touched with melancholy,
> Born of the secret soul's mistrust,
> To feel her fair, ethereal wings
> Weighed down with vile degraded dust:
> Even the bright extremes of joy
> Bring in conclusions of disgust,
> Like the sweet blossoms of the May,
> Whose fragrance ends in must."

* Or *Cinque-cento* style, distinct from what should be called the *Revival* in Italy, which belongs to an earlier period.

PROVINCIAL NEWS.

Yarmouth.—A special meeting of the local commissioners was held on Wednesday in last week, to consider the report of Messrs. Walker and Burges on the plans proposed by Captain Smyth, R.N., for deepening Breydon and Burgh Flats. The estimated cost of these plans, according to Captain Smyth, was about 12,000*l.*, but the engineers (who approved them as a whole) raised the estimated sum to 16,000*l.* The report and plans were unanimously adopted, and the carrying of them out was resolved upon, subject to a report from a committee of ways and means. The clerk reported that about 4,000*l.* had been recently obtained on loan on account of the new bridge; also, that the resident engineer had expressed an opinion that now the new machinery for raising the bridge was down, the whole might be finished in about four or five weeks.

Portsmouth.—Plans for a new dock, 600 feet in length, are ordered to be immediately prepared by the engineer department of the Admiralty, the Board having resolved to construct a dock to communicate from the harbour to the steam basin dock now in use. From the position chosen, it is said this addition is only wanted to make Portsmouth dockyard the most complete in dock accommodation of any of her Majesty's naval establishments.

Newport.—The foundation stone of the new church of St. Thomas was laid by H.R.H. the Prince Consort, on Thursday, in last week, which seems to have been regarded as a general holiday for the occasion at Newport. The town was decorated with triumphal arches and flags innumerable, and the Freemasons of the Isle of Wight walked in procession. Mr. Daukes, the architect, was also present, with the plans of the building.

Banbury.—The workmen employed in rearing the new gas works have commenced fixing the roofs over the retort house and coal store, and the large brick tank, which is 55 feet in diameter by 20 feet deep, is being executed with rapidity: the gas-holder will be commenced on 1st September.

Wolverhampton.—St. John's Church, which has for some time past been in a defective state, is to be repaired. The report of Messrs. Bidlake and Lovatt, architects, having been adopted, those portions requiring immediate attention will be commenced forthwith: the other restorations will be carried into effect during the next year.

Upton.—The new bridge is at length completed, and the keys of the opening arch formally handed over to the Severn Commissioners.

Northwich.—A spacious chapel is now being erected in Witton-street, Northwich, for the use of the "Association Methodists."

Llangurig.—The new bridge over the Wye is completed, as well as the road leading to it. The work has been executed by Messrs. E. Jones and D. Davies, under the plans and specifications of Mr. Thomas Penson, county surveyor.

Conway.—Owing to the dearth of foreign timber, which has for some time prevailed in this town and neighbourhood, most of the carpenters, sawyers, and other artisans dependent on the trade, have been out of employ. The arrival from Quebec of a load of timber, however, has led to the resumption of labour by each class of workmen.

Bangor.—"The prospects of shareholders in the Bangor water-works," says the *Chester Chronicle*, "are becoming daily more unpromising. Notwithstanding the thousands upon thousands of pounds that have been expended, the concern seems yet merely in its honeymoon. The pipes are continually giving way, and along the road from the Penrhyn Arms towards Bethesda splendid waterspouts bursting out of the pipes have been so frequent, that the attempts to repair the fractures from which they issued have rendered one side of the road like a rabbit-warren." It is to be hoped there is here some little exaggeration.

Liverpool.—In connection with the improvements just completed, and about being commenced, in the leading thoroughfare (Water-street) to the Pier-head, the local *Journal* speaks of a large new building in Oldhall-street, intended for counting-houses. It is from the design of Mr. Culshaw, and, judging from the working drawings, this, it adds, will be one of the most extensive piles in Liverpool, having a frontage of thirty-two yards to Oldhall-street, and twenty-five yards to George-street. The character is Italian. The lower portion, up to the height of the sub-cornice, is executed with a hard, flinty, white stone, from Parbold. The upper portion is to be executed with Bolton red bricks, intermixed with light-coloured stone dressings, from the neighbourhood of Wrexham. The extension of the docks northward appears to stimulate the erection of counting-houses in that direction. The site of a large warehouse recently razed at the corner of Queen-street, also in Oldhall-street, is to be covered with a pile of new counting-houses, designed by the same architect.

Stockport.—The Goldsmiths' Company of London have caused Mr. Samuel Hunt, the borough surveyor, to remove the stone tablet erected in front of the Grammar School, and place in its stead one executed by Messrs. Samuel and Henry Bann, of this town, stonemasons.

Claycross.—The new schools, the foundation-stone of which was laid on 15th ult. by Mr. Peto, will stand on rising ground, with a frontage to the east, and be approached from a broad terrace-road. They are designed in the form of a T, with a centre projecting about 24 feet from the the frontage line. The public room is to form the principal centre, and will be 54 feet long by 25 feet wide and 25 feet high on the wall, and lighted by three large semicircular-headed windows at the east end, and two double lights at the centre. At the farthest extremity of the room a gallery will be erected, and under it the entrance to infants' school on one side and a library of 19 feet 6 inches long by 15 feet wide on the other. This room is entered by angle porches, which also serve for the principal access to the girls' and boys' schools. These are each 50 feet long, 30 feet wide, and 16 feet high on the wall. In immediate connection with the schools are class-rooms, each 20 feet 6 inches long by 17 feet wide, and also lobby-entrances for hats, cloaks, and bonnets, with lavatories opening into the same. The schools are lighted on each flank with large-sized openings in groups of two and three alternately. The spaces formed in the rear of the buildings by the enclosed walls are to be used as play-grounds. The buildings will be erected in a bold substantial manner, with bricks and irregular quoins of stone at the angles: the windows and doors string course and weathering are also intended to be executed in stone. The roofs will be covered with slates, and the timber construction all open. In the centre, over the gallery, will rise a tower 11 feet square and 60 feet high to apex of roof, and intended for the ventilation of the whole buildings as well as for the clock and bell. Mr. Henry T. Stevens, of Derby, is the architect. The tender has not been let.

Bradford.—The portion of this ground set apart for burial according to the rites of the Established Church has been consecrated by the Bishop of Ripon. The cemetery is situate at Undercliff, on an eminence, and includes an area of 27 acres. It is the property of a joint-stock company, and has cost about 7,000*l.* The ground has been laid out under the direction of Mr. Gay, of Bradford.

Eccleshill.—The chief corner-stone of a new Wesleyan chapel, near the bottom of Stoney-lane, Eccleshill, was laid on Monday in last week. Mr. James Simpson is the architect. The new building is to supersede the old chapel, which is in a very dilapidated condition, and not large enough. The cost of the building is estimated at 1,050*l.* and it will accommodate more than 550 persons. Towards the sum required the trustees have obtained in subscriptions 700*l.* The walls on three sides are already nearly completed.

York.—The consecration of the new church recently erected in the Groves, in the suburbs of this city, took place on Tuesday in last week, the archbishop officiating. This church has been built by subscription, and cost upwards of 2,000*l.* which sum has been realised within about 250*l.* besides 1,000*l.* raised for its endowment: 100*l.* is still requisite for a repair fund. The church is situated in Lowther-street, and is built in the Gothic style of architecture, Mr. F. Jones, of York, being the architect. The interior consists of a nave, transepts, and chancel. The roof is open and high pitched. The pews, or rather open stalls, and the pulpit and reading-desk are of deal, stained and varnished. The windows are glazed with cathedral glass. There is a small gallery in each transept, capable of holding fifty worshippers, and in the body of the church there is accommodation for a congregation of 400, making the total sittings 500.

Coventry.—This town is making progress in building improvements, so long needed. The New Corn Exchange building in Hertford-street is beginning to show its proportions. The extensive National Schools for Holy Trinity parish are almost completed, and similar schools for St. Michael's are nearly roofed. The Town Council are about to erect a Police Station, which will join up to and form part of St. Mary's Hall, and be similar in style. The whole of these works are being carried out from the designs of Mr. James Murray. The South Chancel Aisle of St. Michael's Church is undergoing restoration: and we understand that the sister church "Trinity" is likewise soon to be repewed and restored, both under the direction of Mr. Scott. A large block of shops and offices is in course of erection at the corner of High-street and May-lane, from the designs of Mr. J. Nevill. Several new streets are talked of.

Dalkeith.—Within the last twelvemonth a corn-exchange has been erected in the High-street of Dalkeith, at a cost of rather more than 3,000*l.* The designs were furnished by Mr. Cousins, of Edinburgh, architect. The building is in the Tudor style, the exterior having two gables towards the street, with a central belfry over the centre doorway. The market-hall is 50 feet wide by 175 feet 6 inches long, with a height of 35 feet. There are also rooms for weighing grain, and other accommodation provided for dealers. More than the half of the cost has been obtained by private subscription,—the Duke of Buccleugh heading the list with 300*l.*—leaving an equal moiety still to be realised, which it is proposed to do by imposing a small tax on the sample bags brought into market. It is confidently anticipated that in the course of ten or twelve years the whole amount will have been discharged, and the building be entirely free of debt. The occasion of the completion of the exchange was on Thursday week celebrated by a public dinner, which took place in the market-hall. The hall was decorated with choice plants and flowers from the conservatories of Dalkeith Palace.

Glasgow.—The foundation for the equestrian statue of her Majesty, in St. Vincent-place, says the local *Gazette*, is now brought up to a level with the street, ready for the granite base upon which the statue is to stand. The excavation for the foundation appeared to be about 15 feet deep. One of the large gas-mains which ran right across the centre line of masonry had to be cut, and diverted to one side by the use of two double bends on the pipe.

Greenock.—The first contribution to the great Watt monument about to be erected at the cemetery at Greenock, at the suggestion of Mr. John Gray, has lately arrived from Montreal. It is a very large block of granite, weighing several tons, and is the gift of Mr. Rollo Campbell, the editor and proprietor of the *Montreal Pilot*, a gentleman who formerly resided in Greenock. A large block of whinstone, weighing nearly five tons, says a Glasgow paper, was lately lifted by the divers opposite to the breast at the wharf outside the East India Harbour. This huge stone, which has for centuries impeded the channel, is to be dressed and gifted for the Watt monument.

Jersey.—The foundation-stone of a new Anglican Chapel in St. Helier, according to the *Jersey Times*, was laid on Wednesday week, by H. E. the Lieut.-Gov. Major-General Love, in the presence of a large assembly, in ground prepared for the purpose on the esplanade, fronting Albert Harbour.

HACKNEY TOWN HALL.—Some alterations are to be made at the Town Hall, Church-street, Hackney, Mr. Gliddon, architect. Tenders were received ranging from 187*l.*, and one from Mr. Ramsey, at 157*l.*, was accepted.

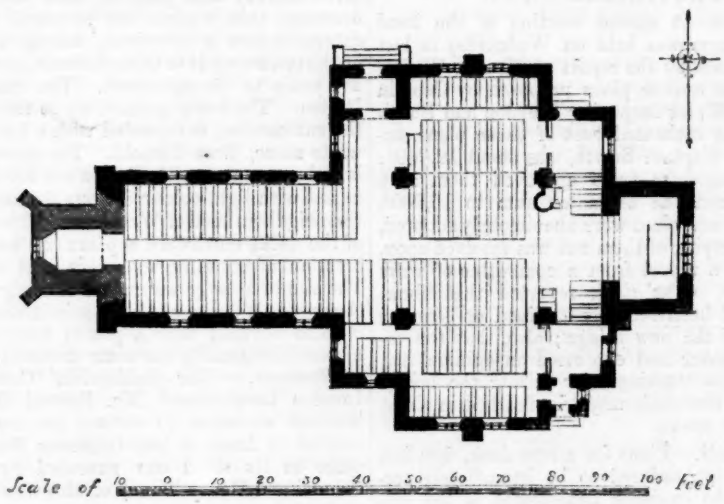
LEISTON CHURCH, SUFFOLK.

THE great increase, within the last few years, of the population of the parish of Leiston, arising in some measure from the influx of artificers employed in the manufactory of agricultural implements of Messrs. Garrett and Son, and the consequent extension of the village, has long rendered it necessary that further church accommodation should be provided. The demand had been met for some time by the alteration of the church, the repewing, and the construction of a large western gallery; but still more room was required, for which purpose many suggestions were made—some to add aisles, some side galleries, and some to pull down. The latter was considered the only suitable method, and, although opposed by many, was ultimately determined upon, and more particularly as the building had been so hacked about by unskilful hands, and so completely divested of every fragment of antiquarian interest, except the tower, that any association with past times stood but little chance of violation; yet the love of old walls—merely old—kept alive some feeling of opposition. Upon taking down the roof, which was said to be sound, it was found to be a mass of crumbling decay, hidden by the *judicious* application of a modern plaster ceiling, that gave the impression to the eye—and with many to the mind—it would last for ages. How it stood, and, indeed, how very many of our old church roofs stand, is a marvel.

The ancient building consisted of a western tower (still standing), nave, and chancel, without any arch to mark their division: this had shared the same fate as all other characteristic marks—and the building was left merely a huge plastered tube, ugly, inconvenient, and rotten. The length of the building internally, from the west wall of the tower to the east wall of the chancel, was 128 feet, and the width 20 feet 6 inches. The east wall had been rebuilt in red brickwork; the window was circular-headed, with a *wooden three-bay solid frame*. At various times when repairs were required, nearly all the old windows were knocked out—enlarged and rebuilt, or repaired with cement, bricks, or wood, of all forms, sizes, and material; only one window remained in its ancient position and form, but of very ordinary design, and much dilapidated; others were filled up with brickwork: from time to time the walls, externally, had been daubed over with rough-cast, and repaired with red bricks—the surface presenting every variety of colour and undulation, from the broken key of the plaster. The roof was covered with reed thatch, so decayed that the plastered ceiling was mapped over with hard outlines. In taking down the walls many fragments of old tracery and mullions were discovered, and, in one part, enough to show the design of a former window. This had evidently—through neglect or perhaps some other cause—fallen out, and with it part of the side wall; the breach, however, was *carefully* made good and *solid*, and the window built in again, but certainly in a most inglorious manner, the mullions and tracery being chopped into convenient lengths to serve as bond to the solid wall—an economical mode truly; and it may be fair to presume that this cheap mode of rebuilding a window was one of the causes for the enlargement and destruction of the tracery of the others; light was to be obtained in some manner, and as the ancient windows in the walls became dilapidated and fell into the churchyard, and the ingenious mode of rebuilding above named was resorted to, it was found necessary to admit light in some other positions; the roof was then the easiest position, and was decorated with cottage dormers.

The tower is of about the date of 1360, and is a fine plain piece of flint rubble walling, the flints partly split; the quoins are of free stone. There are two angle buttresses at the west front, the faces of which are panelled with cut flint and stone. The tower is surmounted with a battlement and flint panelling; the construction is massive and precisely similar to the numerous churches in this part of the country. No rough cast has defaced the tower, and the windows only required restoration.

For the purpose of the re-erection of a church suited to this district—plain, neat, and characteristic, and to accommodate 840 parishioners, including children, the parish are indebted to the kind and energetic exertions of the Honourable Miss Thellusson, who, in addition to her own liberal subscription, obtained the support of a numerous list of friends and contributors to the work, and a small grant from the "Incorporated Society for Promoting the Enlargement and Building of Churches," to which must not be forgotten the valuable aid of the farmers in carting the materials to the building. No rate was obtained from the parish, except for the restoration of the lower part of the tower and new church-yard gates. The architect was Mr. E. B. Lamb.



PLAN OF LEISTON CHURCH.

As nothing but the tower of the old building remained to indicate its date, this has been the key to the style of the new design. The plan was arranged to meet the wants of the congregation: it was to be commodious, and with little obstruction to the clear view inside. The whole internal length, from the west wall of the tower to the east wall of the chancel, is 128 feet; and across the transepts, 72 feet 8 inches: these are each 27 feet 6 inches wide. The aisles, if they may be so called, are 13 feet 4 inches long, and 12 feet wide. The east aisles are each separated from the body of the church by open traceried screens, and appropriated to the organ, on the north side, and the vestry on the south. At the west end is a gallery, with open traceried front, for children only. The principal entrance to the church is on the north side. The roofs are open arched timber—framed with hammer beam, and arched corbel under; and all the interstices of the framing filled in with thin perforated tracery; along the walls, between the wall and pole plates, the space is also filled in with perforated tracery. The chancel-arch is of stone, and boldly moulded; the walls are rough stone, not jointed, and all the quoins are of Caen stone. The internal jambs of the windows and doors, from the jamb-mullion, are built with Kentish rag, hammer-dressed, and bonded to the Caen-stone quoins: these quoins project about one-eighth before the face of the stucco. The large central piers are constructed in a similar manner. These piers, as will be seen on the plan, receive the arches of the main roof, and also small wood arches supporting the wall plates of the nave and transepts, next to the aisles. The pulpit is of Caen stone, the reading-desk and communion-rail of oak. The old grave and monumental slabs have been relaid in the church; the remainder of the paving is of 6-inch red and buff tiles, laid diagonally. All the seats are open. The old font has been refixed. The church will be warmed with hot water, by an apparatus placed in a cellar in the centre of the church, from which cellar a passage leads to the outside of the building.

Externally the walls are built of flint rubble, in the same manner as the tower, with horizontal courses of Kentish rag; the quoins and rough arches are also of rag; all the other work in windows, jambs, tracery, arches, strings, mouldings, &c. is of Caen stone. The roof is covered with grey plain tiles, diapered with round end tiles; the eaves gutter, forming a corbelled cornice, is of Caen stone, lined with semicircular lip tiles bedded in cement.

As was previously stated, the church was to be a plain, massive, characteristic structure, devoid of all extraneous aids to give it effect, but for that end, to depend upon its outline,—the essential features only—windows, doors, gables, &c.—forming the decoration, and the materials of construction being so placed as to satisfy all constructive principles, but to be so disposed as to prevent a monotonous appearance.

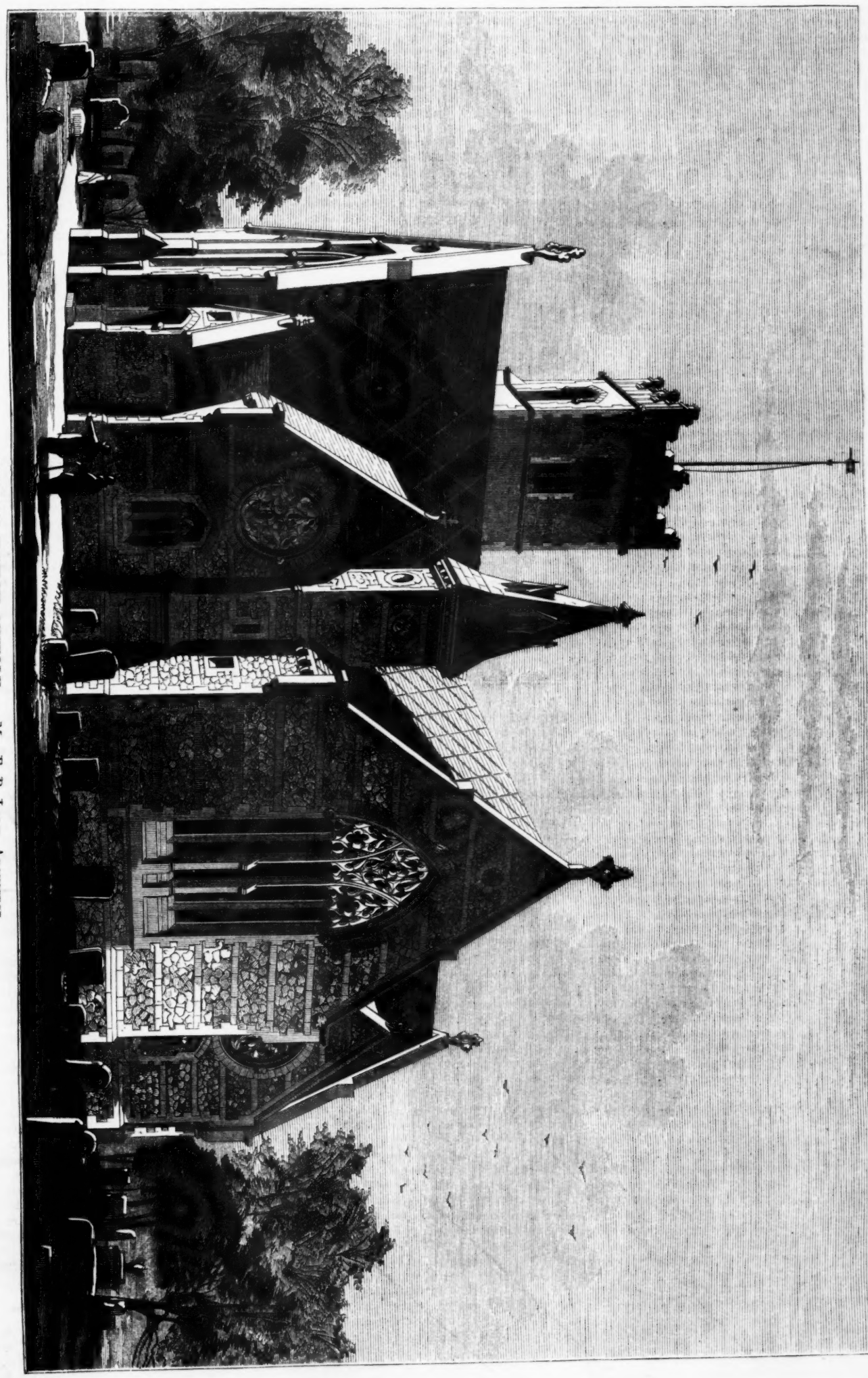
All the internal walls are stuccoed up to the quoin-stones of the windows, doors, and angles: these stones are left rough, and of such varied heights as the construction required. In a building of economical character, much effect may be produced by a little attention to the application of materials alone, and a richness and *multiplicity* and crispness of form is frequently gained in this manner. The use of rag-stones in the window-jambs and central piers, with the slight crisp line of shadow obtained by the quoins next the plastered wall, add greatly to the consequence of the window-dressings, to the solid appearance of the construction, and contrast pleasingly with the plain plastered portions of the wall,—like the crisp pencil touches of a skilful master in the delineation of a rustic subject, in comparison with the mere dry, clean, unbroken outline of a mechanical representation of the same subject.

The necessity for more church accommodation is every day pressing upon us; and the great difficulty we have to contend with in new works is the limited means, so as to preserve at the same time suitable arrangement with convenience and comfort, æsthetic effect without affectation, and ecclesiastical expression.

In the old works much may be learned, particularly from the small village churches; they should be carefully studied, but *never copied*; and amidst much rude construction and rough material, to a discriminating mind beautiful effects will be found. Out of the local materials the fabrics of bygone times grew up, although in homely garb, yet of agreeable, picturesque, and characteristic expression. The purpose, the locality, and the materials are placed at our disposal: a careful application of these requirements may produce satisfactory results at a small cost.

Leiston Church was to be opened on Thursday, the 31st inst. by the Bishop of London.

FREE EXHIBITION.—The exhibition of the Art-Union of London, in the Suffolk-street Galleries, has been open to the public all the week without tickets, and will close on the evening of Saturday the 2nd. This intimation may still be in time to suggest a visit to some of our readers.



LEISTON CHURCH, SUFFOLK.—Mr. E. B. Lamb, Architect.

THE BRITISH ARCHÆOLOGICAL ASSOCIATION AT CHEPSTOW, TINTERN, AND LLANDAFF.

AT the opening meeting, on Monday, the 21st, Sir Fortunatus Dwarris presided, in consequence of the illness of the president, Mr. Bernal, —an illness which unhappily has since resulted in his death. Mr. Pettigrew delivered an excellent introductory address, in the course of which he said that Monmouthshire united in itself antiquities both English and Welsh, being regarded as a county common to both; indeed, it was only classed among English counties in the reign of Henry VIII. on the abolition of the Lords Marches and the final arrangement of Wales into twelve shires. That fact might account for the great number of its castles, several of which remained to the present day, and many of which, dotting the banks of the Monnow, the Wye, and the Severn, formed the points of protection and defence between the English and Welsh from the time of the Normans, who built them. Some of these castles would be visited during the present meeting, and their investigations would probably lead them to agree with the local antiquaries, Mr. Octavius Morgan and Mr. Wakeman, in their work on Caldecot Castle, that none were to be found in Wales which dated beyond the time of the Normans. The county formed part of three dioceses — Llandaff, St. David's, and Hereford, and in each of them objects had been selected for visiting. Belonging to the see of Llandaff was the ancient episcopal palace of Mathern, now a farmhouse, but retaining some of the peculiarities of its pristine condition. It was styled by Leland, "A pretty pyle in base Ventiland, 'longing to the Bishop of Llandaff." It had not, however, formed an episcopal residence from 1706. The manor was presented to the see by Maurice, King of Glamorgan, in the sixth century, but the palace was the work of different bishops. Maurice was the son of the martyr Theodoric, who was buried in the church. Bishop Godwin repaired his tomb and composed an epitaph for him, which read thus, "Here lyeth intombed the body of Theodorick, King of Morgannah, or Glamorgan, commonly called St. Theodorick, and accounted a martyr because he was slayne in a battle against the Saxons, being then Pagans, and in defence of the Christian religion. The battle was fought at Tintern, where he obtained a great victory."

On the same day Mr. Wakeman, who has been of much service to the Association throughout the week, made an interesting discourse on

Chepstow Castle and the Walls.

He thought that in all probability the Castle of Chepstow was erected on the site of a Roman fort; and if, on their inspection of what was generally termed the chapel, though there is no reason to suppose it ever was one, they narrowly observed the walls, they would find a row of Roman bricks. It was not likely that these bricks would be found in such a position in a Norman castle (?), and he could not help thinking that it was an ancient Roman wall which had been preserved, and in all probability the only part left of a Roman fort there. Old traditions were often very absurd, but, being subjected to rigid examination, it was generally found that they contained some grains of truth in them on which an immense superstructure of fable was raised; and it was a very remarkable fact that there used to be a generally received tradition among the common people of this neighbourhood that Chepstow Castle was built by Julius Cæsar, which perhaps sounded ridiculous enough, but, when they found that it was constructed on the Julian way, the manner in which the error had crept in was palpable, they having evidently mistaken one thing for another. He then proceeded to refer to the history of the Norman castle erected since the Conquest. It was built by William Fitzosborne—Earl William, as he was called—who was in great favour with the Conqueror, who gave him a large portion of the conquered land in this neighbourhood, and appointed him Governor of the Marches. He was always considered a great man, having many ships-of-war. In fact, he had the command of the whole country in this district, and he was mentioned in *Doomsday Book* as the possessor or builder of the Castle of Striguil, the Norman appellation of Chepstow. The castle, after the death of Earl William, who was killed in Flanders, descended to Roger, but, he being attainted of treason, and condemned, it came into the family of Gilbert Strongbow; and here he might remark that it was a very common error to suppose that the name of Strongbow was confined to one person: on the contrary, it was a family name, and therefore the story of its being given to Richard on account of the length of his arms and his great skill in archery was a mere fable. He then traced the castle through the possession of the Lord Marshal of England, William, who espoused the daughter of Strongbow, and, on the division of his immense property among his daughters, the male issue having failed, it fell to the share of Maud, who, marrying Hugh Bigod, Earl of Norfolk, conveyed the Castle of Striguil into that family. He died in 1269, and is supposed to have built all the habitable part of Chepstow Castle; and, although he did not recollect where that fact was recorded, it would probably be confirmed on reference to the architecture of the castle.

The various buildings and objects of interest were visited both in Chepstow and its neighbourhood. The *restorations* at Chepstow Church were, we need scarcely say, duly abused by the visitors.

Mathern, Moyne's Court, St. Pierre Park, Portskewet Church, and Caldecot Castle were visited on Tuesday. At Portskewet Church, Mr. E. A. Freeman said they knew that Harold built a hunting-house there in the reign of Edward the Confessor in the year 1065, and that it was afterwards destroyed by Caradoc, son of Griffiths, of South Wales; and Mr. Freeman saw no reason why the church should not have been built by Harold at the same time. Mr. Freeman pointed out the difference between this church and that at Mathern, and expressed his opinion that the east window in the former was the production of some local workman, and was an attempt at something better. Some conversation followed with respect to a tumulus in the locality, which was supposed to be the site of Harold's house.

The history of Caldecot Castle is obscure. Camden terms it "a shell belonging to the Constables of England," by whom it was held by the service of that office. It now belongs to the Duchy of Lancaster. It is a very picturesque ruin.

In the evening a paper by Mr. G. Baily was read by Mr. Whichcord on the remains of Chepstow Priory, now forming part of Chepstow Church, wherein he expressed his opinion that they were Saxon, and in this Mr. Whichcord coincided. Mr. Freeman maintained that the church was formerly a pure Norman cross church, having a tower in the centre, which tower afterwards fell down and demolished the building; that the side aisles were afterwards taken away, and the architectural beauty of the church destroyed. He had seen many churches very strangely and barbarously altered, but anything so strange and barbarous as the alterations made in this church he had never before witnessed. Although the style of architecture might appear somewhat different from what was generally regarded pure Norman, Professor Willis had laid it down as a well-ascertained fact that this must be considered Norman and nothing else. This district, of all others in England, was the last where they might hope to find any buildings dating prior to the Conquest. Mr. White said he would not pin his faith to the sleeve of Professor Willis nor of any other man. He believed that many buildings now called Norman were erected previous to the Conquest. It was true that the Normans had added to the original, and in many instances perhaps pulled down and rebuilt, yet they rebuilt with the old material, else what became of the stone? Did they break it up for making roads, and take all new stone from the quarry? He believed that they rebuilt with the old stone, or partly pulled down, and then partly rebuilt after their own design, and hence these buildings come now to be regarded as purely Norman. According to the number of edifices now regarded as Norman, they must suppose that the Normans could build as much in ten years as we, with all our appliances of modern art, could build in fifty, which was preposterous. From the absurdity of such a supposition he must confess that he had been led to doubt the truthfulness of the Norman chroniclers.

The Dean of Llandaff was sorry to hear Mr. White question the correctness of the Norman chroniclers, who, he believed, were as correct in what they asserted as any chroniclers that ever existed. From his own personal observations of the style of architecture in Normandy, he was prepared to state that there was nothing, so far as he could discern, to lead him to suppose that the remains of the old priory at Chepstow were not purely Norman.

Tintern Abbey

occupied part of Wednesday, and was treated of at some length by the Rev. Thomas Hugo, one of the honorary secretaries. The other honorary secretary, Mr. Planché, we may say here, was so unwell during his stay in Chepstow, as to be forced, to the regret of all, to absent himself from some of the excursions.

Mr. Hugo, in the course of his paper, observed, that when the ancient seneschal was witness of a scene whose various phases of mediæval pomp seemed to struggle for mastery, he exclaimed, "What people are these: are they mortal men or angels of paradise?" How he pitied the man who had accompanied them through that portal and had before his eyes the glorious vista which burst upon his view, who did not share in the feelings of the old seneschal, and admit that there had been giants if not angels on earth, whom they must be content not to cope with but to copy, for their only chance of architectural success. The building in which they now were had a world-wide reputation for almost unapproachable loveliness. It was dedicated, as were all Cistercian houses, to the Virgin, and it owed its foundation to Walter de Clare, by whom it was built in 1131. The founder, who was the son of William Fitz Osbert, to whom the Conqueror had given the manors of Wollerton and Tiddenham, died without issue, and he traced the genealogy of the founder through the Strongbow family to 1176, when the only child of Richard Strongbow was given by the king in marriage to Wm. Marshall, who was created Earl of Pembroke and Lord of Chepstow. William, who succeeded his father, granted a charter to the Abbey of Tinterne, dated at Strugele, Chepstow, 22nd March, 1223, and it was from that interesting document that their knowledge of the circumstance of the original foundation was derived. The chronicles of the Abbey were lost, nor could they tell even as much as the names of the abbots. The style in which the present edifice is constructed proves beyond question that Roger Bignol's church was now before them (1287); and to architectural eyes few specimens of ancient work could be more interesting. It was of the transition period, immediately between the Early English and Decorated styles. As they looked at many portions of it, they were almost puzzled to which to attribute it, partaking as it did of features of both conjoined. The arches and slender shafts, and the rich mouldings and ornaments of the former period were combined with the mullioned windows, geometrical tracery, and massive piers of the latter. The result was a building which some would pronounce to be Decorative, and some to be Geometrical, but which possessed too many characteristics of Early English to permit an instructed eye to ignore that element.

We are passing over matters briefly, mentioning only the most salient points.

Llandaff Cathedral

was visited on Thursday, and Mr. Freeman, who has published an account of the Cathedral, as our readers may remember, delivered a lecture upon it. The earliest portion, he said, was constructed by Bishop Urban, in 1120, on the foundations of an old British cathedral; and, from the investigation he had made, he was induced to think that the church of Urban was very small, and that early in the 13th century a grand nave and doorway were added to it. There was a doorway, the architecture of which was very advanced Norman, merging almost into early English; and, indeed, from the time taken in building such edifices as these, half-Norman doorways of this description were not unfrequent. There

was at present a portion of a very strange building within the cathedral with an Italian-fronted door, to which he should allude presently; but he was of opinion that originally there was no arched division, neither were there in the original design any central towers or transept. At present there were two towers at the west end, one the architecture of which was of the perpendicular style, and the other was in a fragmentary condition, standing on an early English foundation, but his scrutiny had induced him to believe that four towers were originally designed, two of which were built, and the others commenced and very shortly afterwards destroyed, never having been completed. In less than a century after its completion the work of destruction began, and it fell by degrees into the most abject and wretched condition, until at length a great storm arose, and blew down the large tower, which, falling on the nave, reduced the edifice to a heap of ruins. In order in some degree to remedy this state of affairs, "a man named Wood" was, about 100 years ago, brought over from Bath to repair it, which he did in the most barbarous manner, completely destroying its architectural beauty. He it was who erected the ugly building and the doorway to which he alluded, and altogether spent about 7,000*l.* in rendering the edifice one of the most unsightly that could be seen.

Of the restoration now going on he spoke well.

Dean Conybeare entertained the members handsomely, as others had done. In the evening, when they had returned to Chepstow, a paper on the Wanderings of Taylor, the water poet, contributed by Mr. J. O. Halliwell, was read. It was compiled from a rare tract, of which only two copies are known to be in existence—one being in the Bodleian Library, and the other in the British Museum. John Taylor, the far-famed sculler poet, united the profession of a waterman on the Thames with that of an author. Though one of the worst English poets that ever lived, according to Mr. Halliwell, which was saying a good deal, his voluminous works were of a high degree of literary value, being replete with allusions of the most minute description to the ordinary occurrences of every-day common life. He used to distribute poetical bills, advertising he wanted to get a little money, and would do so by describing the incidents of a particular journey he was about to undertake. The bills were poetical, and quaintly entitled "John Taylor's Bill, or the Bill of a Taylor without *imprimis* or items." The following extract from one preserved, dated in 1649, of his intention to see the wonders of the West, is a good example :—

"Old, lame, and poor, by mad contentions beggar'd,
And round about with miseries beleaguer'd,
Too many masters made me masterless,
Too many wrongs have made me moneyless,
Helpless, and hopeless, and remedy-less,
And every way encompass'd with distress—
To ease my grief I have one trick of wit,
If you that read will set your hands to it—
Which is, when I do give you good account
From London unto Cornwall's Michael's Mount,
Of all my journey, and what news I found
In air or sea, above or underground—
When I do give you truths of this in print,
How I did travel gravel, dust, dirt, flint,
My entertainment, where 'twas good or ill,
Then (in good money) give me what you will;
Your names and dwellings write, that I may find you,
And I shall with my book seek, find, and mind you."

Raglan Castle was travelled to the next day, and a paper upon it, by Dr. Beattie, was read by Mr. Pettigrew; but we cannot go further into particulars, excepting to say that a visit to Caerwert, after the close of the congress on Saturday, will probably lead to the laying open of a Roman villa.

A NOVEL DINING-ROOM.—The *New York Inquirer*, describing a cylinder for the new steamer *Metropolis*, says that "the contractors, Messrs. Stillman and Allen, lately entertained in it a dining-party of twenty-two people, and after dinner, the tables were removed, a passage-way planked at each end, a pony harnessed into a high-topped buggy, and one by one the guests driven rapidly backwards and forwards through the iron circle. A hundred men can stand erect in the cylinder. It is more than one-third larger than the cylinders of the Collins steam-ships, the largest ever cast in this country. It is 105 inches, or nearly nine feet, in diameter, and has twelve feet stroke of piston."

ST. GEORGE'S HALL, LIVERPOOL.

SOME of the external accessories at St. George's Hall are objected to very strongly in Liverpool. Mr. Huggins has published a letter in the *Liverpool Courier* affirming that some of the proceedings will be seriously detrimental to the character and beauty of the building. "What else, in the first place," he writes, "can be said of the granite columns just raised in Lime-street? What purpose but that of destroying all unity can be answered by vertical objects so placed that, from every good point of view, they must cut up the principal façade into two or three sections? Had the building been a Gothic one, with pinnacled buttresses and a predominance of perpendicular lines, the case would have been different; but the characteristic charm of St. George's Hall is the binding up of its varied parts—its open courts and solid walls—into one harmonious mass, by the all-embracing and all-uniting horizontal lines,—and this is seriously affected, if not utterly destroyed, by these interfering and intersecting objects. What may be the actual intention of these columns it is unnecessary to inquire, for no form or finish they can now assume can either give them a right meaning and justification, or render them innoxious."

Again,—"The entire surrounding balustrade is an appendage that no architect can look upon without distrust, the balusters being of far too elegant a form—too flowing and sensuous in line, and the whole balustrade too minute and complex in division for harmony with the lineal severity and simplicity of the edifice, the extreme angularity of which it must render more apparent by its introduction near the eye, and on a level with the basement, where, above all, should be preserved an unbroken massiveness and simplicity.

Would not the expense that is thus worse than thrown away have procured much-needed embellishments for the building itself?"

DOWNING-STREET.

PUBLIC attention has of late been so strongly directed to the state of the official buildings in Downing-street and its neighbourhood, that it may perhaps not be out of season if a few facts be brought to light. It appears by the sixth report (folio 169), from the Woods and Forests, presented to the House of Commons 5th June, 1829 (twenty-five years ago), that the sum of 98,966*l.* 8s. was paid, or had been agreed for, for the purpose of clearing a site for rebuilding the present office, as well as such additions as were then required. The ground was cleared, and from that time it has laid a perfect waste, the interest of the vast sum lost, and the annual payment of poor-rates chargeable upon the houses pulled down, paid to the parishes up to the present moment. Nor is this all. From the dilapidated, not to say dangerous state of the offices, a very large annual charge has been going on, in upholding them,—perhaps, from 1,000*l.* to 2,000*l.* annually. Since that period, the absolute requirements for the public service have greatly increased, so much so, that it now appears there is a rental approaching 20,000*l.* per annum, charged to the public. Now, these amounts put together, with interest, will give a loss to the public of perhaps 250,000*l.* and that irrespective of the large annual rent paid for office accommodation. How strange, then, must it appear to every man of business, to hear the Chancellor of the Exchequer say he would gladly alter the state of things, if his finances would afford it. Another point connected with this extraordinary fact is, that Sir William Molesworth should tell the House of Commons he is having (as though it was now thought of for the first time) plans prepared. Might it not be as well that he should look to or revive plans in existence. It is very well known, that when Sir John Soane rebuilt the Council-office and Board of Trade, he prepared plans for the south side of Downing-street, with a frontage in King-street, to correspond with the Board of Trade and Home-office, intending to connect the two buildings by an archway, enclosing Downing-square when rebuilt, and further intending to connect these buildings with the State Paper-office, thus laying down a scheme for what is now deemed so essential—a general combination of public offices; and if Sir William will take a little further trouble, he will find, or should find, plans prepared by Mr. Decimus Burton for the same object. Now, surely the public have a right to know why it is that these proceedings have been so long going on. It really seems almost necessary that those who have the management of public works should unlearn what they have learnt, dismiss old habits and customs, and set to work in right earnest, taking the example of our large private establishments, with all the modern appliances that science and indomitable perseverance can effect. AN EX-OFFICIAL.

THE UNIVERSAL EXHIBITION OF THE GERMAN ZOLLVEREIN.

Munich.—The 16th August last was a great day for the Bavarian capital, and the whole of Germany, which thus found itself *united*, at least within the walls of the Munich Crystal Palace. The following are some particulars of the structure, erected after the plan of M. Voit, by Messrs. Cramer Klett. The building occupies part of the Botanical Gardens of Munich, and is of a rectangular shape, 800 feet long, and 160 feet broad, the ends of which terminate in accessory buildings, decreasing in size under right angles. The middle of the building is occupied under a right angle, by a transept, 285 feet long and 160 feet broad. The transept and the main building are divided into three naves; a principal nave 80 feet broad, and two lateral ones, 40 feet broad. The plan affords altogether the impression of worthy festivity and splendour. The aggregate area of the building comprises 134,000 square feet, of which 38,000 appertain to the galleries, and 80,000 square feet to the counters, tables, &c.

The Munich Exhibition offers specimens and samples of 6,588 exhibitors, of whom the greater part belong to the industrial classes, being manufacturers or artisans. Of German States the following is the statistical proportion:—Baden has 180 exhibitors; Bavaria, 2,331; Frankfort, 45; Hamburgh, 78; Hanover, 158; Austria, 1,477; Prussia, 676; Saxony, Kingdom, 462; Wurtemburg, 443, &c. The proportion of exhibitors to the *population* of their country is most anomalous: in Bavaria, for instance, there is 1 exhibitor to every 1,960 of the population; in Wurtemburg, 1 in 3,912; in Prussia, 1 in 22,300, &c. The number of exhibitors cannot, therefore, be taken as a scale of the industrial activity of the sundry German States. The Exhibition of Munich, moreover, labours under this disadvantage, that the number and extent of the specimens exhibited by a manufactory or individual, does *not* stand in a due proportion to the magnitude of their industrial exertion. An unfair way of displaying one's samples is also animadverted upon by the German press.

The catalogue is divided into twelve groups, viz. 1. Cerealia and combustibles. 2. Agricultural produce, and materials which are the result of a first, rough preparation. 3. Chemico-pharmaceutical and dyeing substances. 4. Substances of nutriment and of general usage. 5. Engines. 6. Instruments. 7. Textile tissues, leather, and vestments. 8. Metal ware and arms. 9. Stone, earthen, and glass ware. 10. Wooden and Nuremberg goods. 11. Paper, writing and drawing materials, and print. 12. Fine arts. These groups comprise specimens of very different size and weight, of which some are placed on the ground-floor, others in the galleries. It has been observed that, for the sake of affording a due appreciation, all the different specimens of the same articles, and not those produced by the same manufactories, ought to be placed in juxtaposition; for instance, all drawing-papers, all sleepers of railroads, &c. This would occasion much work and trouble; but is the only means of imparting a due appreciation of most of the specimens exhibited. The cost of this exhibition is estimated at one and a half million of florins, while the daily receipts are only about 600 florins, making in *three* months no more than 54,000 florins (about 5,000*l.*)

FOREIGN INTELLIGENCE.

Latest Excavations at Syracuse.—There has existed from time immemorial a tradition that the island of Ortygia had before been united to the Syracusan shore. Late excavations, undertaken by Prince di Sta. Elia, have now proved the existence of an aqueduct, which reaches the depth of 110 *palmes* under ground, and is situate, at the place whereto the excavations have now reached, 15 feet under the level of the (present!) sea. Thus the wonder of modern times, the Thames tunnel, might have had its prototype in oldest antiquity, when Trinacrian engineers conducted water under the harbour of Lacci to the island. Still more, one of the ancient myths, that Alphaios, enamoured of Arethusa, visited her by a subterranean passage, seems to be but the glare of an old fact veiled in fiction.

A new Competitor of Steam.—The *Moniteur* says, that Dr. Augustin Carosio has made a new discovery, called, *pile hydrodynamique*, which, according to the opinion of the inventor, possesses an immense power. He bases his theory on an axiom by Faraday of the electro-chemical equivalent. This machine consumes only what it engenders by its own force; and that force, not analogous to that of steam, is not limited by the degree of resistance offered to it, and neither possesses the danger nor expense of a combustible. It is further stated, that the Prussian engineer, M. Siemens, is engaged to build such an engine at Genoa, to be exhibited in London.

Jahrbücher, &c. Journal of the Antiquarians of the Rhinelands. Bonn, 1854.—The society is in a prosperous position, containing nearly 300 members. The society is also now in connection with thirty-eight other academies and associations. The chief contents of this number relate mostly to antiquities of the Rhinelands, as—The Roman Colony at Kreuznach; Durnomagus, or Dormagem, in the times of the Romans. Amongst the reviews is that on the art of reading Roman inscriptions; notice on the arms and chariots of war (!) found at Tiefenan, near Bern. The most interesting subjects of the journal are illustrated in three well-executed plates.

M. Richartz, of Cöln.—The name of this patriotic citizen ought to be universally known, as he has given in his lifetime 100,000 thalers for the building of a museum. M. R. has received all the honour due to such an action at the hand of the municipality of Cologne, and the building will be begun forthwith, that the worthy patriot may live to see what he has so praiseworthily originated.

THE PUBLIC LANDS, SOUTHAMPTON.

THE plan for laying out and planting the public lands obtained by competition about two years ago is exciting comment in the progress of carrying it out. A handbill which is being circulated, signed "W. H. Rogers," proceeds,—"I have no hesitation in saying, that the veriest tyro in the art of landscape gardening would have felt abashed in putting forth a design for such a locality so perfectly destitute of every feature of skilful display, either as regards utility or ornamental effect. I, of course, speak of the plan as sent in before the Committee, and not according to the mode it may eventually be carried out; for even the ugly clumps of very common trees planted in the Hoglands are not in the original design, and as to the so-called Arboretum in East Marlands, the whole thing is a perfect absurdity—a miserable abortion. The walks appear to be formed regardless of public utility, and the few geometric clumps of poverty-looking shrubs within and without the circumference of a sort of horse-ring (described in the plan as 'Grand walk or Victoria ring,') cannot claim a higher designation than that of a Cockney tea garden."

THE PAPER-SUPPLY QUESTION.—In reference to the suggestion started in our columns, that some mode of discharging printed ink from paper already used, and reconverting the paper into pulp, and the pulp into new paper, there has been some correspondence in other metropolitan papers, and one correspondent states that he has "succeeded in getting the ink out of printed paper, so that it may be used again."

BRICKMAKING.

PRICE OF BRICKS.

I WAS in attendance last week on a compensation case, when I heard two well-known brickmakers, Mr. Odell and Mr. Wright, of Old Ford-lane, give evidence on oath, that the best stock bricks could be made for 13s. 6d. per thousand, exclusive of royalty, but including all other charges, interest of money, cost of superintendence, loss on breakage, shuffs, &c.; and that 300*l.* capital was enough for a field making one million per annum.

Mr. Wright also stated that many persons would contract to make them, including everything, for 12s. per thousand.

If this be the case, how are we to account for the present price of good stocks, 28s. per thousand, the demand not being great because of the depression in speculative building? Perhaps some of your correspondents can explain the reason why more than 100 per cent. profit is obtained in the brick trade. A SURVEYOR.

CATHEDRAL REVENUES AND EXPENDITURE.

WHEN the exorbitant demand made by the Dean and Chapter of Westminster, for permission to erect Campbell the poet's monument in the Abbey Church, was under discussion, a short time since, in the House of Lords, Lord Aberdeen, by way of apology for the reverend body, stated that they had no corporate funds wherewith to repair and maintain the fabric, and were therefore necessitated to seek them from such sources as the one under consideration. No funds! the published report tells a different story!* Westminster comes next to Durham in amount of annual revenue! Whence has Ely drawn the resources to carry on the works so well performed there? and whence have many other cathedrals in which reparation have been extensively carried on for many years—Canterbury, for instance, especially. In sad truth, the two last in the list—the collegiate churches of Westminster and Windsor—though high in point of amount received, cut but a sorry figure in this list, when it is considered what the dispensers of the funds have done, to maintain the sacred fabrics entrusted to their care! RENDER TO CÆSAR, &c.

BOSTON CORN-EXCHANGE AND ATHENÆUM COMPETITION.

WE stated a fortnight ago, that fifteen designs had been received for this building, and that three bearing respectively the signatures of "Fides," "Fidelitas," and "London," had been selected for final discussion. We are now informed that at the meeting when this selection was made, the directors resolved to purchase additional ground, and that the selected plans should be returned to the architects, with a request that they would alter the same, if they thought proper, in reference to this purchase, and other arrangements. The meeting was adjourned to the 9th day of August, and the architects were instructed to return their drawings on the previous day. At the adjourned meeting, it was resolved, "that the plans of "Fides" (Messrs. Bellamy and Hardy, of Lincoln) be selected as the best; those of "London" (Mr. W. Stainton, of Boston), as the next approved; and those of "Fidelitas" (Mr. W. Botterill, of Hull), as the next approved." The votes for these three were very nearly even.

* The following table, from Report of the Commission, shows the revenue and expenditure of twenty-six cathedrals in England and Wales, and the two collegiate churches of Westminster and Windsor, for the year 1852:—

	Revenue.	Expenditure.
Canterbury	£25,211 13 4	£25,663 3 10
York	3,041 7 7	3,634 7 8
St. Paul's, London	12,746 7 4½	12,746 7 4½
Durham	57,801 14 5½	57,100 13 1½
Winchester	22,878 3 4	23,094 7 3
Wells	4,717 14 4½	4,717 14 4½
Carlisle	6,998 7 5	6,954 2 1
Chester	5,522 8 8	5,550 7 1
Chichester	5,905 10 5	5,905 10 5
Ely	16,214 2 11	14,495 11 8
Exeter	11,431 0 0	11,431 0 0
Gloucester	7,963 10 8½	7,698 15 9
Bristol	2,729 13 0	2,994 0 3
Hereford	6,594 9 1	6,601 12 8½
Lichfield	2,941 10 5½	2,180 1 5
Lincoln	8,861 9 8½	9,329 16 4½
Llandaff	713 14 8	1,385 2 10
Manchester	7,599 19 9	7,569 19 9
Norwich	7,484 0 3½	7,514 14 3
Peterborough	6,892 14 10	7,290 5 4
Ripon	5,915 19 2	5,323 14 0½
Rochester	10,083 4 10	10,536 0 4
Salisbury	2,339 17 5	2,886 8 7
St. Asaph	1,408 18 4	1,457 6 0
St. David's	1,329 1 9	1,572 8 7
Worcester	10,689 10 7½	8,950 10 9½
Westminster	30,637 1 1	29,949 17 10
Windsor	19,972 4 7½	20,550 5 6
Totals	£313,005 2 0	£312,236 5 10½

The cathedral of Bangor, it is stated, has no corporate property, and the chapter of Christchurch, Oxford, declined to give any return, on the ground that their property is strictly collegiate.

THE MUSEUMS, TRINITY COLLEGE, DUBLIN.

WE did not intend to print anything more on this subject, but observing in the Irish newspapers that an inference is wrongly drawn from our remarks, to impute an untruth to the Messrs. Deane and Woodward, it is necessary we should say, in confirmation of Messrs. D. and W.'s statement, that in the descriptive particulars with which they furnished us, no names were given. The working drawings of the elevations were signed by them (correctly so, according to Mr. M'Curdy's statement), and we, therefore, as a matter of course, introduced their names into the account. The position of the several parties is now made clear by their statements, and we sincerely hope that no angry feeling will be permitted longer to exist, and that all will concur to render the building worthy of the beautiful capital of beautiful Ireland.

Miscellanea.

LITERARY TASTES OF ARTIZANS AND MECHANICS.—A record has been kept at the Marylebone Free Library in Gloucester-place, New-road, of the books used by the visitors during the last six months, and in respect to works of established reputation. This record forms an interesting index of the various classes of books desired by those frequenting a free library. With regard to books more recently published, any conclusions on the subject rest on less solid grounds, as the knowledge of the existence of many modern publications very often depends on other considerations than their positive and intrinsic merits; but whatever the statement may or may not prove, it serves, at all events, undeniably to show that artizans and mechanics have a great disposition to read, and that it would be a matter of very great regret if every opportunity were not afforded them to indulge so excellent and praiseworthy an inclination. The Library affords this opportunity in an easy manner. During the short period of its existence it appears to have received no less than 17,397 visits, and to have issued 18,163 volumes.

TALK OF THE STUDIOS.—Mr. Bell, the sculptor, who has lately received the commission to execute the large Guildhall memorial to the late Duke of Wellington, has just been commissioned by Colonel Adair to execute a marble heroic statue of "Armed Science," to be presented to Woolwich mess-room.——A colossal statue of the late Duke of Gordon is about to be erected on the top of the monument at Lady Hills, in Morayshire.——A statue of her Majesty, by Mr. Noble, is about to be erected in the Peel Park, Manchester.——Judge Boyle is about to have two statues raised to his memory, one at Irvine, his birthplace, and the other in the Parliament House, Edinburgh.——Mr. Alexander Macdonald, of Aberdeen, has presented to the managers of the Royal Infirmary of Edinburgh, a polished granite pedestal and pillar for the marble bust, by Campbell, of the late Mr. Liston, surgeon, which was sent to the infirmary from London.——Mr. Burnand's statue of Ebenezer Elliott is completed, and about to be erected at Sheffield.——The Bill for the Dublin National Gallery, with certain amendments, has been adopted by the Lords.——Orders have been given by H.M. the Emperor of the French, to complete the works at the Tuileries and Louvre before the time of the opening of the Exhibition next year.——We are happy to learn (says the *Edinburgh Guardian*) that the subscription for the monument to Professor Wilson progresses most favourably. The subscriptions already exceed 900*l.* The sum required is about 1,400*l.*—*Critic.*

INSURANCE OF WORKMEN'S TOOLS.—I heartily concur in the suggestions of your correspondent "E. M." and wish they were more generally adopted. The proprietor of the factory in which I am engaged was one of the first to do so, and when a fire, about a twelvemonth ago, destroyed Messrs. Kirkman's workshops, we enclosed a general subscription from our workmen, with a recommendation that they would for the future adopt our plan of *insuring the workmen's tools with the stock in trade.* A very small sum annually will thus cover the risk by fire of a large quantity of tools, and in the event of such a calamitous occurrence there would be no loss to the men beyond a few days' time, until temporary workshops were prepared. I trust the men in Mr. Cubitt's employ are not losers individually, but should that unfortunately be the case, and a subscription be raised to replace their tools, I have no doubt our people will gladly give their mite.

THE CLERK OF WORKS AT CHAPPUIS'S FACTORY.

*** We have been asked to say that the Athenæum Fire Assurance Company has anticipated the disadvantage the working man has hitherto been under, and insures on a low scale, which includes Government duty.

IRON AND OTHER METALS.—If the ironmasters in the Midland districts ever realized the late rise of prices, they do not appear now to do so, while not only the home, but the Continental and American trades, have received a decided check, attributable to the mere announcement itself. "Although no reduction has been declared," says an authority in the trade, writing from Birmingham, "circulars have been issued in some trades, which would seem to indicate that iron can be purchased on easier terms than at the commencement of the quarter. In July, the nailmakers, in consequence of the decision at Stewpony, issued circulars, announcing the advance, and requiring a corresponding rise on nails. Within the last few days, however, circulars have been issued, announcing that they can now be purchased at 10s. per ton less, from which it is not unreasonably inferred that they have obtained a reduction upon the raw material. Some manufacturers of hollow iron wares have likewise made similar reductions, and this is also viewed as the result of a giving way on the part of some houses. There is, on the whole, rather a downward tendency in all descriptions of iron, and, whether true or otherwise, the general impression amongst manufacturers is that the market will become easier; and few are, consequently, disposed to order, except for immediate use."——In the copper market there has not been any change. The demand continues about the average. Mr. Phillips's liquid flux, for the purification of metals, is said to have been tested with copper and brass. When applied in a molten state, either in or out of the furnace, the effect is said to be the expulsion of the dross in a more perfect manner than could be attained by the present mode of fluxing. The metal is considered, under this new process, to be closer in texture, the castings more solid and tough, and better adapted for turning or boring. For wire, the application of the flux is also regarded as beneficial.——In the iron manufacture, Messrs. Wright and Brown, ironfounders, of Newcastle-on-Tyne, have patented some improvements in cupolas, which are also applicable to smelting and other furnaces.——Mr. P. J. Meeus, of Paris, has patented the gilding and coating with metals, by means of heat and pressure, articles composed of or coated with gums, gutta-percha, caoutchouc, or mixtures or combinations of these or analogous substances; also certain methods of imitating embroidery and embossed or figured goods of all descriptions, on yielding fabrics and bodies, and the production of ribbons, trimmings, braid, gold or silver lace, fringes, and articles of a similar description, in gold, silver, platinum, or other metals, either plain, coloured, tinted, or shaded, so as to resemble mother-o'-pearl, or otherwise.

ELECTRO-TELEGRAPHIC PROGRESS. — The long looked-for submarine cable between Holyhead and Dublin will, it is said, be laid down in the course of this week, by the Electric Telegraph Company. Two of these magic bands already join the shores of the sister isles, both of them landing near Portpatriek in Scotland, and Donaghadee in Ireland. The line between Holyhead and Dublin has the advantage of being more direct, though exposing a greater length of sea to be crossed, but length of sea line is of little consequence, as has been successfully proved by this company's submarine cable between Ipswich and the Hague, in Holland, and that lately laid down by the Mediterranean Telegraph Company between Spezzia, in Italy, and Corsica; the former 120 miles long, and the latter 85. This company, according to the *Chester Chronicle*, intends to lay down two more cables in addition to the one now ready; and these cables, it is believed, are now in construction by Messrs. Hyde, Fenton, and Co., of Queen's Ferry, near Chester.

TO PRESERVE FENCE POSTS. — The *Oswego* (U.S.) *Times*, states that, a Connecticut farmer recently took up a fence which had been planted fourteen years, and found that all the posts planted in the same direction as when growing had rotted at the bottom, while those which had been inverted remained sound.

CERTIFICATES FOR ART.—The first examinations by the Department of Science and Art of candidates for masterships in local Schools of Art, have just been concluded. The candidates were examined in geometry, perspective, mechanical drawing, and elementary colouring, having to perform exercises in a limited time: they were also required to produce various works in these subjects, executed during the past year. The following obtained certificates:—Anderson, H. J.; Arthur, T.; Baker, W. J.; Berkinshaw, S.; Brooke, A. N.; Chenalier, J. W.; Cole, A.; Croome, J. D.; Elton, S.; Finnie, J. F.; Fussell, J. R.; Gill, G.; Griffiths, W. T.; Hagreen, H. B.; Healy, J.; Holmes, T.; Kemp, J.; Kiunebrook, W. A.; Lauchenick, J. C.; Lyne, R. G.; Muckley, W.; Pyne, C. C.; Rafter, H.; Richardson, J. V.; Ryles, G.; Smeetle, J. F.; Sturtenant, J. F.; Swallow, J. C.; Swinstead, C.; Thompson, J. C.; Tucker, R.; Walker, M.; White, J.; Wigzell, M.; Yeats, G. P.

ACCIDENT AT STIRLING.—The new High School at Stirling is being built on the site of the former slaughter-house, the high and broad slated sheds of which have been used for the masons employed. On Monday week—fortunately after the workmen had retired—nearly 50 feet of the sheds came down, burying several individuals in the ruins, and injuring them all more or less seriously. The accident is attributed partly to late heavy rains, and to the circumstance of some supports having been shifted by covetous persons to be used as firewood.

A PARISIAN IMPROVEMENT.—The Place du Corps Legislatif, says *Galignani*, is about to be decorated with a statue of "France." It is to be placed on the pedestal in the centre, which has been unoccupied for several years. This statue will be executed in marble by M. Feucheres, and bas-reliefs will ornament the pedestal.

DESTRUCTION OF A GIRDER BRIDGE.—On the Birmingham, Wolverhampton, and Dudley Line, now in the course of construction, and about midway between Soho and Handsworth Stations, an iron girder bridge is thrown over two roads leading respectively from Soho and Handsworth to Winson Green (the Birmingham New Gaol and the Workhouse). Coming from the great earth mound at All Saints, says the *Birmingham Journal* of last week, an engine and two laden trucks had passed safely over this bridge, when in a moment the left-hand iron girder gave way, doubling up, as it were, in its centre, falling into the highway below, and carrying with it trucks, rails, sleepers, and iron supporters. In fact, the destruction of the whole bridge was complete, and there stands only the right-hand line of iron rails and the corresponding girder; but this is entirely displaced, although in a whole state. Nearly one-half of the cross iron supporters (rafters) are smashed in two. Messrs. Branson and Gwyther sent 200 men to repair the injury. Its cause seems to be unknown, as the two main outside girders were of enormous dimensions, and each cast in one piece. There are not, as in Great Charles-street, Birmingham, any under supports to the bridge, but the roadway is not so wide, and it would seem that the structure was considered amply secure for any weight it was to carry. Only one line of rails, broad and narrow gauge, has been completed, and upon this the engine and carriages have run for many days. No injury to life or limb occurred. So recently as the Thursday before the accident the Government Inspector, contractors, &c., passed along the whole line from Birmingham to Wolverhampton.

THE MASONS' STRIKE AT DONCASTER PARISH CHURCH.—The turn-outs have shown no signs of returning to their work: on the contrary, under their persuasion workmen who had come to Doncaster have been induced or obliged to quit the town again; but their efforts to compel their former employer to accede to their terms, according to the local *Gazette*, will not prove successful. Mr. Ireson has consented to allow his men to leave at four on Saturday afternoon, instead of five, the usual hour at Doncaster; and to call over their names in his time. The only point of difference, therefore, is that the contractor requires his men to assemble at six on Monday, as is also usual at Doncaster; and his refusing to turn off a "nobbler," who is an excellent workman. The contractor has already entered into arrangements with an equal number of men to the turn-outs. A handbill, warning all interested of the terms of the clause of the Act in regard to combinations, has been issued and read at the Guildhall, as intimidation has been used in order to prevent the workmen from proceeding with the contract.

STATE OF LINCOLN CORN-EXCHANGE. — We are sorry, says the *Lincolnshire Chronicle*, to hear that the Corn-Exchange, which has just been enlarged and new roofed, at a cost approaching 2,000*l.* is in an insecure condition, and that the directors have had Mr. Cubitt, of London, to inspect the same. Any one standing on the outside, and looking at the ridge of the roof, will find that it has given way, and so far has it given way, that the centre of the roof, pressing against the glass sides, has forced the glass out of its place, and broken some of the sheets or pieces. This unfortunate concern seems doomed to be ruined; and yet surely some one is responsible for the gross ignorance displayed in putting on a kind of roof which cannot support its own weight.

APPLICATION OF SLAG.—Dr. Robinson, of Newcastle, has obtained a patent, in which he claims as his invention the conversion of molten slag into sheets or plates, by pouring it upon an iron or other table artificially heated, where, by rolling or pressing, it may be reduced to any requisite thickness. The plates thus formed are afterwards annealed by being allowed to cool gradually for six or eight days or less. It is proposed to use these sheets or plates for roofing, covering walls, and other useful purposes, and to cut, perforate, or ornament them as required, by means of suitable elevations and depressions in the rollers.

THE DUBLIN PAINTERS' STRIKE.—A conference of delegates from the men with the masters was to take place on Wednesday last in Dublin, at which the following gentlemen were to act as mediators or arbitrators:—Mr. Dargan, Dr. Gray, of the *Freeman's Journal*, and Mr. Burke, of the Shelbourne Hotel, Stephen's-green, Dublin. The unfortunate differences which have occurred between the master painters and their workmen are likely, it is believed, to be shortly brought to an amicable settlement.

FINSBURY-PARK.—It is very evident that we shall never induce the Government to advance the large sum required for a park on the extensive plan originally proposed. I have long been of opinion that several detached open spaces of twice the size of Russell-square would, for all practical purposes, be more generally useful than larger sites, which, when you calculate the reserved parts to which the public have no access, and the other pieces from time to time diverted to private use, are really not so large as they seem. There is yet time to obtain at least a dozen pieces of the size I propose in the present suburbs; and if two such were reserved for Finsbury, planted with a row of trees round the margin, with a simple gravel walk, and, above all things, with shelter from an occasional shower, there are few fathers of families who would not bless our foresight in thus providing a safe place of resort for our children. The expense would be comparatively trifling; and two men, to relieve each other, would be ample protection. The reservation of sufficient ground round each plot for houses would go far to pay the expense.—B.

TENDERS

For warehouse, Cannon-street, for Mr. Hudson. Mr. T. Hague, architect:—

Cubitt	£4,320	0	0
Haynes and Co.	4,190	0	0
Rowland and Evans	4,124	0	0
Batterbury	4,074	0	0
Gammon	4,042	0	0
Myers	3,785	0	0

For two houses at Twickenham. Mr. Searle, architect:—

Sands and Co.	£1,800	0	0!
Pope (Twickenham)	1,460	0	0
Earl	1,456	0	0
Suter	1,425	0	0
Wilson	1,124	0	0
Page	1,100	0	0
Clever and Stanger	1,040	0	0
Vidall (accepted)	975	0	0!

For a double villa, Victoria Park. Mr. Bainbridge, architect:—

Wood and Son	£2,077	0	0
Case	2,050	0	0
Perry	2,031	0	0
Page (accepted)	2,028	0	0

For the erection of part of the works for the manufactory of Messrs. Grice and Weston, at West Bromwich, exclusive of boiler-house, engine-house, chimney-stack, basin, and canal-bridge. Mr. G. B. Nichols, architect:—

Binket and Nelson	£1,720	0	0
Brooks	1,589	7	6
Philpot	1,575	0	0
Hartland	1,494	13	0
Bonell	1,460	0	0

With the addition of boiler-house, engine-house, and stack:—

Brooks	£1,779	19	6
Hartland (accepted)	1,662	19	6
Bonell	1,639	8	2

For alterations and additions to the Royal Free Hospital, Gray's-inn-road. Messrs. Nelson and Innes, architects. Quantities supplied:—

	New Wards.	Laboratory and Operating Theatre.	Total.
	£.	£.	£.
Locke and Nesham	3,280	1,527	4,807
Wm. Cubitt and Co.	3,154	1,411	4,565
Fish	3,100	1,380	4,480
Todd and Co.	2,990	1,258	4,248
Macey	2,625	1,348	3,973
Rowland and Evans	2,728	1,136	3,864
Pollock and M'Lennan	—	—	3,773
Carter and Ellis	2,515	1,175	3,690

TO CORRESPONDENTS.

"Evasion of Smoke Act" (several plans and suggestions will be treated of together), "T. I. D." (we have seen the arrangement in question), "C. B. A." (a day after the fair—see last number), "J. C." "J. T." "A Londoner," "F. and W." "P. W." (we have no further information), "Humanitas," "J. B." "R. W. G." "R. R." "J. R. S." "G. B N." "E. W. C." "E. S." "J. D." "F. B." "E. H." "Lady B." "J. B." "R. C." "Z. A." "J. R. S." "J. T." "J. D." "R. E." "W. B." "The Public." "W. R." "S. W." "D. and B." "E. R." "J. P." "A. C. P." "H. R." "T. and Sons," "A Friend at Leamington" (*sales?*)

"*Books and Addresses.*"—We have not time to point out books or find addresses.

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